1:Layard E-5 (1914-1915) 1942
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X196 whom they expect to receive valuable tusked boars during the "circling" rite that immediately precedes the sacrifice.[1]

Date of the great sacrifice announced 17, 27 *or* 37 *days ahead.*

When the dance is over, the Speaker, in this case usually a representative from the village from whom the main features of the Maki rite were first purchased, who represents the founder and all those who have previously participated in the rite and thus in himself embodies the "apostolic succession" already mentioned,[2] steps forth, takes some red paint called *na-ul na maki*, literally "Maki paint," and with it paints a circle round the nipples first of a member of the introducing "line" and then of one member of each village represented among the assembled crowd.[3] Then he sits down in the middle of the dancing-ground, holding in his hand a root of a species of kava called *ne-ghe*, called on this occasion *ne-ghe na maki*, "Maki kava root," about a foot and a half long, while all those whose nipples he has painted sit down round him and also hold it.[4] The number of representatives is said to be often so great that some have to stretch exceedingly so that their hands may touch the root. When all are ready, and there is not one who is not touching, they all utter a nasal

[1] It will be noticed that, according to my record, the members of this "line" dance *Settling-Down* alone twice, once at the beginning of the rotation of villages (at the *Vis vi ghih*) and again now at the end. As the presentation of tusked boars by "circling" is, so far as I know, never done by the "fathers" and "sons" who compose the introducing "line," but only by relatives-in-law, it is probable that I have here in some way misunderstood my informant. I leave my note, however, as it stands, but make the suggestion that in all probability all the guests from other villages dance as well as the members of the introducing "line," and that the use of spears by the Maki-men represents a kind of grand finale in which they repeat the symbolic presentations made during the dancing of parties from individual villages.

[2] See p. 282.

[3] I did not enquire into the meaning of this, but it would appear that this act is symbolic of the fact that the Maki-men are about to be "re-born," and that all those previously re-born, though men and not necessarily in the direct female line, are in some way regarded as their mothers.

[213] 824 [4] Kava is not drunk in the Small Islands, nor, so far as I know, in any part of Malekula except by the chiefs of the Big Nambas, the nearest approach to this custom in Vao being the special communion rite held on the anniversary of the death of a man of high rank mentioned on page 558, when a piece of the root is placed in the tube leading to the dead man's mouth. The root is, however, frequently used in the Small Islands for magical purposes. Its use in the way about to be described during the rite of announcing an important date is, so far as I know, confined to Vao and to the north coast of Malekula (Harrisson, 2, p. 29, hints at a similar rite in Matanavat). In the corresponding rite in Atchin it is replaced by a fowl. This variation in ritual corresponds also with a difference in the variety of kava used and in the name by which it is known. Thus, in Vao, two varieties are recognised, a large and a small. It is the large variety which is used in this rite, and the name *ne-ghe* used for it is the same as the Banks Islands *gea* (Codrington, 2). The smaller variety in Vao is called *malogha* (see p. 437), which corresponds to the Atchin word *melo*, used for the only variety I recorded on that island, there employed in wind and love magic and for weakening the will-power of an opponent when bargaining for pigs. The word used for this variety is the same as the general word for kava in Maewo, where it is *malowo* (Codrington, 3, pp. 351-2), and in North Raga, where it is *malohu* (Rivers, 1, vol. I, p. 211).